

Indiana Theatre
134 West Washington Street
Indianapolis
Marion County
Indiana

HABS No. IN-101

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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Heritage Conservation and Recreation Service
Department of the Interior
Washington, D.C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. IN-101

INDIANA THEATRE

Location: 134 West Washington Street, Indianapolis, Marion County, Indiana.

Present Owner: Lincoln Square Associates.

Present Use: Closed for renovation to repertory theatre.

Statement of Significance: The Indiana Theatre is an outstanding example of the Spanish-style architecture in vogue in America during the 1920s. It is particularly noteworthy for its terra-cotta facade and its auditorium details, both in the Churrigueresque manner, and its top-floor "atmospheric" ballroom designed to imitate a Spanish town plaza. Leading jazz dance bands played there frequently.

PART I. HISTORIC INFORMATION

A. Physical History:

1. Date of erection: The theatre opened on June 18, 1927, the ballroom on September 2, 1927. The original seating capacity was reported as 3,500, the cost as \$995,000.
2. Original and subsequent owners: The theatre occupies portions of lots 7, 8, and 9, Square 54, the Donation Lands, City of Indianapolis, Marion County, State of Indiana.

Prior to the erection of the theatre a portion of the land was owned jointly by Gustave A. Schnull, Bertha S. Fauvre, Francis M. Fauvre, Edna S. Glossbrenner and Daniel I. Glossbrenner, a remainder being owned by Josephine M. Scharf. The land was leased by the above parties for 99 years, beginning April 3, 1926 (recorded June 28, misc. rec. 172, pp. 10-39).

The Indiana Theatre, originally built for, and for over forty years owned by, the Circle Theatre Company, was transferred to the Greater Indianapolis Amusement Company, for consideration of one dollar, on August 21,

1968. The arrangement of land records in Indianapolis is such as to make a more complete title chain impracticable to obtain.

The Circle Theatre Company was made up of prominent Indianapolis business men. A. L. Block was president; Robert Lieber, vice president; Leo M. Rappaport, secretary; and Fred Gardner, treasurer. Preston C. Rubush, Edgar O. Hunter, and Theodore Stemfel were directors. With George Fossey, they were also directors of the affiliated Publix Theatre Corporation.

3. Architects: Corporation directors Preston C. Rubush and Edgar O. Hunter were also architects for the Indiana Theatre. Their firm, Rubush & Hunter, designed the Masonic Temple, the Circle Theatre, and other notable Indianapolis structures, including the Hume-Mansur Building; the Indiana State School for the Deaf; City Hall; Buckingham Apartments; Circle Tower; Columbia Club; the Lincoln Hotel (gone); Architects and Builders Building; H. P. Wasson & Co.; American Central Life Building; Coca-Cola Bottling Co.; Thornton Levey Printing Co.; and Hollywood Beach Hotel. The firm continues as Tislow, Hunter & Associates.

P. C. Rubush had many interests in Indianapolis. He was the first president of the Hoosier Motor Club at its founding in 1914, and president of the Hotel Lincoln. In 1927, the year the Indiana Theatre was built, Rubush was the representative of the United States Chamber of Commerce to London. Rubush was a lifelong resident of Indiana. After studying at the University of Illinois, he began architectural practice in 1894, and with E. O. Hunter, founded the firm of Rubush & Hunter in 1904.

Edgar Otis Hunter was born at Versailles, Indiana and graduated from the University of Pennsylvania. Before he joined Rubush in 1904, he was associated with the Indianapolis firm of Vonnegut & Bohn. Hunter was an officer and director of the Hotel Lincoln and the Circle Tower. Both partners had winter homes in Miami, Florida, where they died -- Hunter in 1941 at the age of 76, and Rubush in 1947.

4. General Contractor: Wm. P. Jungclauss Co., Inc., an Indianapolis firm still in business. When the theatre was built, the firm had a policy of employing Indiana labor only.

5. Subcontractors (suppliers, artists, artisans, etc.):
- a. Baldwin Piano Company (ballroom piano)
 - b. The Daniel Barton Organ Company (theatre pipe organ)
 - c. Henry Richard Behrens (painter and decorator)
 - d. Brunswick-Balke-Collender Co. (bowling and billiards equipment)
 - e. A. Burdsal Company (paint)
 - f. Central Supply Company (plumbing)
 - g. Randolph La Salle Coats (stair landing mural of the Taj Mahal)
 - h. Fletcher American Company (financing)
 - i. Freyn Brothers (heat, plumbing, ventilating, air-conditioning)
 - j. Dante Gaspari (models for sculpture)
 - k. F. E. Gates Marble & Tile Co. (terra cotta, travertine, marble, mosaic and ceramic tile)
 - l. General Asbestos & Supply Company (heating and plumbing insulation)
 - m. William Herman & Sons (decorative interior plaster work)
 - n. Albert C. Johnson (terra cotta and brick partition work)
 - o. Marion Insulated Wire and Rubber Company (electrical installations)
 - p. Charles McGarvey (plastering)
 - q. Pierce-Lewis Hardware Company (Yale locks and hardware)
 - r. Sanborn Electrical Company (special light fixtures/effects)
 - s. Sander & Recker (furniture and decorative pieces)

- t. Alexander Sangernebo (sculptor/designer of facade)
 - u. Smithers Roofing & Sheet Metal Co. (roof and marquee)
 - v. C. W. Stevens Gravel Company (gravel)
 - w. Western Brick Company (brick)
 - x. Joseph Willenborg (plaster sculpture)
6. Notes on subcontractors, artists, etc.:
- a. F. E. Gates Marble & Tile Co.: The terra cotta industry in the Indianapolis area was begun in 1867 by H. N. Glover. The firm that manufactured the elaborate facade of the Indiana Theatre, the F. E. Gates Marble & Tile Co., had its origin in the Indianapolis Terra Cotta Company, organized in 1883 and incorporated in 1893. In April 1918 William D. Gates, founder in 1888 of the American Terra Cotta and Ceramics Company in Illinois, acquired the capital stock of the Indianapolis firm. (Geer, Story of Terra Cotta) The company is still (1976) in business as the F. E. Gates Company of Indianapolis at 5345 Winthrop Avenue.
 - b. Alexander Sangernebo: Alexander Sangernebo, the sculptor who modeled the exterior ornament of the Indiana Theatre, was born of Esthonian parentage circa 1856 in Livonia, then a part of the Russian Empire. After studies at the Hermitage in St. Petersburg, the Industrial Arts School in Hamburg, and the École des Arts Décoratifs in Paris, he emigrated to St. Louis in 1888. The 1890 St. Louis Directory listed him as an interior decorator. In the early 1890s he was engaged as chief designer by the Indianapolis Terra Cotta Company and worked at their Brightwood plant. Whether he retained that position or later worked independently on commission is not certain. In 1898 he opened his own studio in Brightwood, and his last studio address was at 803 East Eleventh Street in Indianapolis. In addition, he taught decorative modeling at the John Herron Art Institute during the directorship of William F. Fox, who evaluated his work as follows:

It is work showing skillful craftsmanship and excellence of design. Sangernebo has contributed to the adornment of the work of Indiana architects

to an extent that is hardly appreciated. His selection of Indianapolis as a place to pursue his work is an asset to the community.

Sangernebo's facility in the eclectic decorative repertoire of his period, as well as the cumulative impact of his work upon Indianapolis streetscapes, is demonstrated by the following list compiled in 1927:

Buildings with exterior stone sculpture by Sangernebo. Greek, Masonic Temple; Romanesque, Traction Terminal, First Baptist Church; Gothic, Ladywood Hall, St. Mary's Church, Columbia Club; Italian Renaissance, Reserve Insurance Building; Renaissance, Washington High School, Fletcher Savings and Trust Company, Indiana State School for the Blind, Illinois Building, Odd Fellows Building, Guaranty Building, and Pythian Building. Buildings with exterior terra cotta ornament by Sangernebo. Arabia, Murat Theatre, Mystic Shrine; Renaissance, YMCA, YWCA, Indiana State School for the Blind (new building), Kahn Building, L. S. Ayres Company, Indianapolis Star, Shortridge High School, School No. 10, Manual Training High School, Railroad Men's Saving Association, Claypool Hotel (addition), Oscar McCulloch School; Spanish, Indiana Theatre; German Renaissance, Athenaeum; French Renaissance, Armory Building; Adam, Palace Theatre; Modern, Lyric Theatre. Buildings with both exterior terra cotta and interior plaster ornament by Sangernebo. Egyptian, Mystic Shrine (Arabian exterior); Gothic, Crispus Attucks High School; Renaissance, Severin Hotel, Seligs, Star Store; Adam, Lincoln Hotel; Modern, Union Station (new Section). Buildings with interior plaster ornament by Sangernebo. Gothic, Zion Church; Italian Renaissance, Guaranty Building, Meyer-Kiser Bank, William H. Block Company, Federal Building (Court Rooms); Renaissance, City Hall, Bankers' Trust Building, Elks Club, J. I. Holcomb residence, Charles Sommers residence; Modern, Apollo Theatre. (Indianapolis Star, September 11, 1927)

Alexander Sangernebo died on January 22, 1930 aged 73. His obituary mentions two buildings not on the above list, St. Joan of Arc Catholic Church, and the Big Four Building "now under construction." Sangernebo was evidently a man of wide-ranging interests.

He spoke Esthonian, Finnish, Russian, German, French, and English and was a charter member of the Athenaeum (Das Deutsche Haus before 1918), the Indianapolis Maennerchor, and the Indianapolis Architectural Club. The quality of his craftsmanship is clearly evident in the Indiana Theatre facade, a work of his seventieth year. (Indianapolis News, January 22, 1930)

- c. Emma Eyles Sangernebo: Alexander Sangernebo's wife was a successful sculptor in her own right. The "Spanish ladies" on the Indiana Theatre facade are her work. (Indianapolis Star, October 5, 1941)
- d. William Herman & Sons: This firm, which the Indianapolis Star of June 11, 1927 described as "practically unknown to the public," created "all the spectacular Spanish effects . . . countless grotesques, grandees, cavaliers, and other characters so prominent in the Indiana." On December 19, 1927 the Indianapolis Star described the Herman workshop at "South Talbot and Arizona Streets in the old No. 22 Schoolhouse building . . . /as/ completely equipped to make friezes, figures, /and/ ceiling panels . . . on a large scale, /and as having/ complete wood-working facilities for making custom-built furniture." William Herman, who founded the company in 1912, died in 1925. The firm continued in business under his sons and their descendants, eventually moving from the former schoolhouse at 1400 South Talbot Street to its present (1976) location at 1135 Pennsylvania Avenue, Indianapolis, where its major work is designing and making church furniture.

Some outstanding jobs calling for decorated plastering which the concern has modeled and placed, aside from the Indiana and Walker theaters, are the Uptown and Rivoli theatres, the Harding hotel at Marion, O., public buildings at Marion and Muncie, Ind., and numerous bank jobs in various parts of the state. (Indianapolis Star, December 19, 1927)

- e. Joseph Willenborg: Joseph Willenborg emigrated from Münster, Germany in 1923 and became a student and employee of William Herman that same year.

Most of the interior decorative work in the new Indiana theater, including the elaborate proscenium arch and the two highly decorated organ grills, were modeled by Mr. Willenborg, as well

as the Indiana Ballroom friezes. (Indianapolis Star, December 19, 1927)

In 1940 Willenborg was modeling aluminum panels representing classical and modern music for the ends of the new Purdue University Music Hall foyer. He had then recently completed the model for the stone on the new Stuart Hall at Arsenal Technical High School

Other familiar Willenborg ornaments are the mantel of the Columbia Club, grill work in the Circle Tower, several new bar decorations, including the Sapphire room at the Hotel Washington, and the Mirror bar at the Hotel Lincoln. The Coca-Cola building and the Architects building contain his designs and so does the Scottish Rite Cathedral, which has, in particular, the zodiac signs (Indianapolis News, July 31, 1940)

- f. Randolph La Salle Coats: Coats painted the large mural of the Taj Mahal facing the landing of the Indiana Theatre main staircase. The artist was born in Richmond, Indiana in 1891, graduated from the John Herron Art School, and subsequently studied under William Forsyth and Frank Duveneck. He spent two years as a scholarship student at the Cincinnati Art Academy, where he later taught for four years. After travel and further study abroad, chiefly in Paris, Coats returned to Indianapolis in 1922 and established his studio at 155 East Market Street. He also maintained a Cape Cod summer studio at Provincetown for many years. Although he painted landscapes, marines, and figures, Coats became best known for his portraits. In 1928 he received the John C. Shaffer Outstanding Award at the Third Annual Hoosier Salon for a portrait of his mother that was later extensively reproduced for Mother's Day merchandising. Among his many sitters were Edith Anne Fairbanks, Contessa Visconti de Madrone (1930); Mrs. Roscoe O'Byrne, President General of the DAR (1950); William H. Block, founder of the Block Department Store; Elwood Haynes, pioneer automobile manufacturer; and the Indianapolis poet William Herschell. His copy of Daniel Huntington's White House portrait of Mrs. Benjamin Harrison hangs in the restored Benjamin Harrison House on North Delaware Street in Indianapolis, and his copy of a portrait of President William Henry Harrison hangs in the Indiana Room of the DAR Museum in Washington.

Coats also produced three short color moving pictures, "Sittin' Pretty," "One Hundred Years of Art and Artists in Indiana," and "New England Art Colonies." In addition to the Indiana Theatre Taj Mahal mural, Randolph La Salle Coats painted decorative murals for many Indiana residences and for the entrance-lounge of The Admiral apartment house. (Indianapolis Star Magazine, March 5, 1950)

5. Alterations and additions: Although the original plans do not show them, bowling and billiard rooms were installed in the basement by the completion of the building. In September 1958 the house was closed for alterations which included the conversion of the basement rooms to a single exhibition hall, the removal of the 70-foot-high sign from the facade, and a minor change to the marquee. In October 1958 the Indiana reopened as an intended convention center and auditorium. In 1960 the theatre was restored to film presentations by the installation of wide-screen Cinerama equipment. A new projection booth was constructed at the rear of the main floor, a long, curving screen was erected over the stage apron and orchestra pit, some seating was removed from the side and rear sections of the orchestra, and temporary cloth partitions closed off the rear two-thirds of the balcony. These changes reduced the seating capacity to 1,900. Plans are now (1979) about to be implemented to destroy the auditorium and replace it with three small auditoria. The plans call for the retention of the facade, lobby, and ballroom.

B. Historical Events Connected with the Structure:

The Indianapolis papers of Saturday, June 18, 1927 carried three major items on their front pages: city politics; the low, circling salute by Charles Augustus Lindbergh in the Spirit of St. Louis, en route to his triumphal reception in his home city; and an announcement of the inauguration of the Indiana Theatre, to take place that night.

At 7:00 p.m. the doors were opened to more than 3,000 patrons arriving early to view the new showplace. By 7:45 most had taken their seats, the radio microphones had been switched on, and at precisely 8:00 p.m. a trumpet fanfare sounded from behind the elaborately decorated asbestos curtain. The trumpet call was answered from the rear of the balcony as the asbestos curtain rose to reveal the green and silver house curtain.

The inaugural proceedings were opened by President Miller of the Indianapolis Chamber of Commerce, who presented the theatre to the city and State. Acceptance speeches by Governor Jackson and Mayor Duvall were followed by the opening entertainment. First, Tchaikovsky's 1812 Overture was played by the Indiana Concert Orchestra under Guest Conductor Nathaniel Finston, Publix Circuit Musical Director. The Indiana then screened "News of the World." Next, Publix Theatres presented "Pioneer Days," devised and staged by Frank Cambria, General Stage Manager, Publix Theatres. The Indiana then presented Harold Ramsey at the Grand Barton Organ playing "Organs I have Played," followed by "Enchantment," a scenic novelty with musical accompaniment by Mikhail Stolarevsky, Conductor of the Indiana Concert Orchestra. Frank Cambria's "The Inaugural Banquet" was next offered by Publix. Finally the feature film, "The Prince of Head Waiters" starring Lewis Stone was presented by the Indiana in association with First National Pictures. The program closed with an exit march played by Harold Ramsey at the Grand Barton Organ. The capacity audience included, in addition to the Governor and the Mayor, various civic dignitaries, officials of the Publix Circuits, representatives of First National Pictures including Lewis Stone (who was making his first in-person appearance), and Circle Theatre Company officials on that very gala night.

The Indiana Theatre opened under the management of Ace Berry and was later managed by James MacFarlane. Another staff member, Mrs. Alice Hendricks, served in business and public relations capacities for both the theatre and the ballroom from 1928 through 1939 and for the ballroom alone from 1940 to 1958. Initially the theatre prospered as a first-run movie house with stage presentations and had its own chorus line to support traveling "headliners" and "top-flight" groups of entertainers. The Indiana early became the home of the Charlie Davis Orchestra, a noted local group whose vocalist, Dick Powell, became a prominent singing film star.

However, technical advances in film-making, particularly the introduction of full sound systems, soon combined with the economic pressures generated by the Depression to eliminate stage shows from most movie theatres. The change came to the Indiana in December 1933. Thereafter the stage was rarely used, and the house was closed during summers except for occasional touring Broadway shows, including "The Great Waltz." In 1958 it was planned to convert the theatre into a convention center. The house was closed as a movie theatre in September and reopened in October as an auditorium

with a jazz concert by clarinetist and band leader Benny Goodman. The theatre had consistently been equipped with the latest technological advances including closed-circuit television and three-dimensional moving pictures, and in 1960 the Indiana resumed film presentations as the only theatre in Indiana then equipped to show wide-screen Cinerama pictures.

The Indiana Theatre continued as a major first-run motion picture house for another decade or more. By 1970 it was one of only two movie theatres in the central city. In 1975 Manager Spurling reported that the Indiana was operating at a loss absorbed by suburban and drive-in theatres owned by the Fourth Avenue Amusement Corporation of Louisville, Kentucky, which had acquired the property from the Greater Indianapolis Amusement Company. Most recently (1979), the auditorium is about to be gutted to install three auditoria, but the facade, lobby, and ballroom will be preserved.

The ballroom above the auditorium, managed by Jonas Perlberg and his assistant George P. Flory, opened on September 2, 1927 at 8:30 p.m. with its own orchestra led by Marion McKay assisted by Jack Pitzer. Other dance bands made guest appearances when McKay's ensemble was not playing. The management provided free dance instruction. "Collegiate night" dances were held on Thursdays and Fridays, with high-school "hops" on Saturday afternoons. (Indianapolis Star, September 1, 1927) As the popularity of the ballroom continued during the 1940s, 1950s, and 1960s, all of the leading "name bands" (except Glenn Miller's, which was pledged by contract to Lake Wawasee for its Indianapolis area appearances) played there. Some played for the annual "500" Festival Balls held to celebrate the Indianapolis Speedway 500-Mile International Motor Races, and many played for high-school "proms." During 1972, while the new "Expo" center was under construction, the ballroom was the only large downtown meeting facility available and was used intensively for every type of banquet and convention function. Upon the completion of the new convention center, however, activity at the ballroom came to an end.

C. Sources of Information:

1. Original architectural drawings: At least 190 sheets of Rubush & Hunter's plans, elevations, sections, and details dated 1926 and 1927 are owned by Tislow, Hunter & Associates, Inc., Indianapolis. Ten sheets were reproduced for this report.

2. Old views: Line drawings of the exterior and interiors by Frederick Polley were reproduced in the opening program (Indiana State Library) and Indianapolis Sunday Star, June 12, 1927. A 1927 exterior photograph by Voorhis and thirteen interior 1927 photographs by Bretzman owned by Tislow, Hunter & Associates, Inc. were copied for this report. A 1926 and three 1927 construction photographs owned by the Wm. P. Jungclauss Co., Indianapolis, were copied for this report.
3. Interviews: The following persons were consulted and supplied information. Unless otherwise noted, all are in Indianapolis. Craig J. Beardsley, Editor, Indianapolis Magazine, Chamber of Commerce; Marybelle Burch, Indiana Room, Indiana State Library; Robert L. Cato, Assistant Curator, DAR Museum, Washington D.C.; Statler Gilfillen, American Terra Cotta Program, Student Chapter, AIA, Columbus Ohio; Gene Gladson, theatre historian; W. W. Grear, President, Freyn Brothers Heating and Air Conditioning; Richard W. Hermann, Wm. Hermann and Son Co.; Harry E. Hunter, President, Tislow, Hunter & Associates, Inc.; John J. Iselin, Vice-President, F. E. Gates Co.; Arthur C. Jenner, American Terra Cotta Co. retiree, Crystal City, Indiana; William Jungclauss, Secretary/Treasurer, Wm. P. Jungclauss Co.; James Kiesling, Indianapolis Historic Preservation Commission; Theresa MacDuff, library, Indianapolis Newspapers, Inc.; Samuel McGarvey, retired plasterer/artisan, Wm. Herman & Sons Co.; H. Roll McLaughlin, FAIA, James Associates; Rose Mary Thomas, secretary, F. E. Gates Co.; Adolph Wolter, sculptor /Sangernebo and Wellenborg/; Martha Wright, Indiana Room, Indiana State Library.

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Geer, Walter, The Story of Terra Cotta. New York: Tobias A. Wright, 1920.

Gladson, Gene, Indianapolis Theatres From A to Z, Indianapolis: Hilltop Press, 1976.

/Indiana Theatre Management/, Indiana - A Great Theatre Named in Honor of a Great State. /Indianapolis?/: 1927. (Opening program brochure)

Indianapolis News: "Tradition and Contrast . . .," June 11, 1927; "Alexander Sangernebo . . . Dies," January 23, 1930; "Figures Modeled /by Willenborg/ . . .," July 31, 1940.

Indianapolis Star: "Presenting . . . The Indiana . . ." June 12, 1927; "New Buildings Reflect /Sangernebo's/ . . . Art," September 11, 1927; "Art," /Emma Sangernebo/ October 5, 1941.

Indianapolis Star Magazine: "Portrait Painter /Coats/," March 5, 1950.

Indianapolis Star-News: "Indiana . . . Is 50 Years Old . . .," April 10, 1977.

Indianapolis Times: Rubush obituary, February 4, 1947; Hunter obituary, September 22, 1949.

National Terra Cotta Society, Architectural Terra Cotta Brochure Series, Vol. 2, "The Theatre." New York, 1915.

Shortridge, Norm, "The Indiana Theatre, Proud Past, Uncertain Future," Indianapolis Magazine, September 1975.

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PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Indiana Theatre is a large moving picture theatre designed in an eclectic blend of Moresque, plateresque, and Churrigueresque elements to produce a "Spanish" effect. The elaborate facade is executed in white glazed terra cotta, and the interior is particularly notable for its immense top-floor "atmospheric" ballroom surrounded by plaster "buildings" designed to resemble the plaza of a Spanish village.
2. Condition of fabric: Generally good. In early 1979 the auditorium was about to be gutted for the insertion of three smaller auditoria, but the facade, lobby, and ballroom were to be preserved.

B. Description of Exterior:

NOTE: In general, descriptions refer to original conditions; known later changes are noted.

1. Over-all dimensions: 125'4" (three principal bays, each sub-divided into three minor bays) by 195'. Basement extends underneath front sidewalk for about 20' beyond building line. Five stories with sixth story concealed behind high blind attic.
2. Foundations: Reinforced concrete below grade.
3. Wall construction, finish and color: Front elevation is faced with white glazed terra cotta, much of it elaborately molded. The side and rear walls are of red brick laid in common bond. They are completely without ornament and are punctured by unornamented window and door openings placed solely according to functional requirements. An unusual feature is the smoke vent from the stage, which projects through the rear (Court Street) wall, the usual roof-top location having been made impossible by the presence of the ballroom over the theatre stage. The otherwise plain east wall, which parallels an alley called Muskingum Street, has an open fire escape and, at its south end, a return of the white terra cotta front wall sheathing.
4. Structural system, framing: Reinforced concrete frame with some use of steel truss spanning elements.

5. Decorative wall treatment: The white terra cotta south (front) elevation of the theatre has three horizontal zones, a base below the marquee that almost spans the front, a tall four-storied middle section, and an upper zone designed as a high parapet, or blind attic course, above an entablature motif. Vertically, the facade is divided into three principal bays, each subdivided. The main feature of the composition is the frontispiece, a robust burst of lavish ornament of a generally Churrigueresque character with some Mudéjar and plateresque details. The frontispiece fills the central main bay and is divided into a wide bay flanked by narrow subsidiary bays. It contrasts strongly with the austere simple main bay at either side of it, each of which has three tall equal-sized subsidiary bays.

Below the widely-projecting marquee, the three structural bays are expressed as rectangular openings separated by terra-cotta-sheathed granite-based piers supporting a continuous flat terra-cotta-clad lintel. Molded lateral console brackets soften the junctions of pier and lintel. Originally, each of the four piers had a glazed bronze-framed display panel crowned by ornamental cresting. Those on the wider end piers were larger than the intermediate pair. The panel on the westernmost pier originally masked an exit door. By 1970, larger display panels had concealed or replaced the two flanking the theatre entrance in the western bay.

The theatre entrance contains a central semi-octagonal ticket booth with wood-framed windows above a polychromatic dado faced, according to Sheet 12 of the original plans, with "Spanish mosaic tile." Two sets of paired doors, their large single glass panels covered by grilles of wooden balusters, flank the booth and are placed below large glazed hinged transoms faced with grilles of similar pattern.

The central bay originally contained a conventional shop front in one plane with a pair of central doors beneath a deep transom and single plate glass windows at either side above low marble bases and below four-light transoms that were shallower than the transom over the doorway. A shop sign announcing "Betsy Ross Candies" was originally suspended from a wrought-iron bracket at a right angle to the front at the west side of the entrance. (The store first housed a tea room and confectionery.) By 1970, the shop front had been altered to one with a

recessed splayed central entrance, and the front window transoms, if they still existed, were concealed by a sign spanning the bay and announcing "The Home of News," "Souvenirs," "Paper Back Editions," etc.

Originally, the eastern bay containing the entrance to the Indiana Roof Ballroom was almost identical with the Indiana Theatre entrance. It differed only in that there was but one set of paired doors adjoining the east side of the ticket booth, the remaining space being filled by a blank wall. The wall according to Sheet 12 of the original plans, was faced with "marble." As photographs show that other areas where plans call for marble are faced with travertine, it is probable that travertine was the form of marble intended. It should be noted that both theatre and ballroom entrances are inset only about six feet from the facade plane. The Indiana therefore lacks the deep open vestibule common to most moving picture theatres. The blank wall (of travertine?) jogs inward slightly to allow space for a westward-facing entrance to a flight of basement stairs. Originally closed with an iron gate, this entrance had by 1970 been closed with a wooden door. By 1970 the two sets of paired doors west of the ticket booth had been replaced by a store front with a single door next to the booth, leaving only the single set of paired doors east of the booth for access to the ballroom. The transom over the three-light store window carried a sign announcing "Tillie's Lounge," and large white letters affixed to the window announced "Liquors" and "Beer." The transoms of both the theatre and ballroom entrances originally contained identical spindle-work grilles later concealed or replaced by signs, and the flat roofs of the identical ticket booths were edged with vasiform finials also later concealed or replaced by signs. In 1970 all exterior first-floor woodwork was painted deep blue.

The lines of the upper and lower edges of the marquee are continued by small terra cotta moldings to the rebated corners of the building. Above the marquee, the starkly simple bays flanking the frontispiece are (with the minor exceptions of an attic course sundial responding to a coat of arms, and the three large brackets that originally supported the vertical theatre sign) exact mirror images of each other. The two main bays are each subdivided into three lesser bays composed of vertical five-and-one-half-feet-wide four-tier window strips separated horizontally by embossed metal-sheathed spandrels and

vertically by three-feet-and-eight-inches-wide piers. The two outer piers measure twelve feet and four inches between the window strips and the corners of the building. The tall window slots terminate in trefoil keyhole arches very slightly recessed from the wall plane.

The four-story middle zones of the east and west bays are separated from the tall blind attic, or parapet, zone by a five-and-one-half-foot-high quasi-entablature motif composed of a frieze containing a raised panel with an inset concha above each window strip. Small identical shields are set between the panels. The frieze rests on a plain cavetto molding and is capped by a cavetto molding crowned by a cyma recta. Those upper moldings end in volutes where they abut the frontispiece, and the frieze zone is ended at each rebated corner of the building by an engaged baluster motif.

The east and west bays of the parapet zone each display a very slightly raised panel sheltered by a plain flat lintel supported on simple scrolls, and flanked by rope moldings with tasseled ends, set above each of the central subsidiary bays. The east panel contains a sundial with a bronze gnomon set below a crown and has black Roman numerals incised in the white terra cotta. The west panel contains a crowned shield quartered with apochraphal arms and mantled in floriated strapwork. Flanking the panels, over each of the other subsidiary bays, is a plain narrow, semicircular niche about nine feet high with a rectangular sill and a simple corbeled cap. The rebated corners of the parapet, or attic course, contain very tall and slender engaged colonnettes. The parapet is capped by a cyma recta molding supporting four equally spaced flaming urn motifs at either side of the frontispiece and a larger flaming urn at each corner of the building. The smaller urns are set on lateral C scrolls behind foliate console brackets that curve downward to embrace the parapet capping molding. Originally, six flagpoles about twenty feet high were set up, one behind every other urn counting from the corner. The poles had been removed by 1970.

The elaborate Churrigueresque frontispiece towers about eighty-two feet above the marquee roof. Heavily encrusted with complex ornament, it contrasts dramatically with the simple east and west bays and is the almost overwhelming principal feature of the facade. It is composed of a wide central bay with splayed reveals that

is headed by a splayed triangular arch and flanked by narrower bays framed by approximately-thirty-six-foot-high engaged columns. The columns support entablature sections and the architrave of the arch. Above the entablatures are a transitional zone flanking the spandrels of the arch, and an arcaded zone serving in lieu of a main entablature. Above the arcaded zone, the frontispiece narrows to the width of its central bay and rises through an attic zone containing a large niche flanked by portrait roundels to support a burst of cresting ornament above the roofline.

All four engaged columns are set upon boldly projecting paneled plinths flanking the second-floor windows of the frontispiece subsidiary bays. Above the plinths, the outer and inner pairs of columns differ markedly. The outer columns are greater in diameter than the other pair and almost conceal paneled pilasters behind them. (There are no pilasters behind the inner pair.) Their shafts, in ascending order, are composed of reeded and enriched fluted drums beside the spandrels between second and third floors; superposed draped, flower-festooned, and foliated vasisform drums beside the third-floor windows; and, at the fourth floor, flower-and-foliage-ornamented baluster forms supporting elongated Corinthian capitals with inverted helices. The pilaster capitals partially concealed behind them have sheep's heads in place of helices. Beyond the pilasters the outer limits of the entire frontispiece are edged with a delicate narrow border of flowers and foliated C and S scrolls. The inner columns are composed, in ascending order, of a floriated spiral shaft, a central section of disparate superposed motifs, and a spirally banded shaft supporting an elongated Corinthian capital.

The splayed side reveals of the archway have greatly elongated panels ornamented by oval-centered strapwork cartouches alternating with circular-framed fleur-de-lys shields, all set against a background of foliate scrolls and flower-filled urns. The triangular structure of the splayed arch itself is masked by its elaborate shape. It is composed, from springing line to apex, of a pair of quirked convex panels and two quirked ogee panels headed by a concave panel. The ogee panels bear floriated foliate-mantled roundels containing female heads (presumably the "Spanish ladies" executed by Emma Sanger-nebo), and the concave panel contains a foliage-mantled lozenge framing a bust said to represent Christopher

Columbus. The archivolt framing the broad concave extrados of the arch follows the complex shape of the arch but begins with volutes, each with a central fleuron, resting directly on inner column capitals and terminates in a pair of volutes above the "Columbus" panel.

Each of the tall subsidiary bays between the columns contains three two-and-one-half-foot-wide deeply recessed rectangular windows. The lowest (second-floor) windows are mantled by conventionalized foliate ornament. Each of the high spandrels between the second and third-floor windows has a plain recessed central rectangular panel flanked, above and below, by a plain slightly extruded circle, all set against an enriched background of floral and foliate relief. Below the third-floor windows are plain sills spanning the bay. The two third-floor windows are framed by floral ornament and are capped by scrolled broken pediments, each containing an identical bearded head within a roundel. The fourth-floor window openings are designed as niches framed by semi-circular ornamented corbel-supported sills, floriated jambs, and concha-headed lintels.

Each of the outer columns supports an entablature block, and (as previously noted) the archivolt of the arch spanning the central bay rests directly on the inner column capitals. Above the subsidiary bays between the columns are entablature segments, their foliated friezes bearing central crowned shields, and their cornices breaking forward in paired volutes over the shields and ending in volutes abutting the aforementioned archivolt.

The area above the entablature sections and surrounding the archivolt of the central arch is divided vertically into four sections by boldly projecting elements and horizontally into two zones. Above the apex of the archivolt, which rises into the upper zone, is a large ornamented corbel supporting an elliptical shelf at the base of a niche. Inverted baluster forms supporting large foliated blocks project in line with the outer columns to flank both zones, and quasi-Ionic balusters supported by elaborate consoles project in alignment with the inner columns. In the lower of the two zones, the panels above the subsidiary bays are filled with lavish foliated and floral relief surrounding large central shields bearing armorial pastiches. The spandrel panels above the archway are similarly ornamented, except that the shields are smaller and blank. The upper

zone above a narrow ornamented projecting course is designed as an arcade motif, its round arches supported on spirally banded Ionic colonnettes. There are two arches over each subsidiary bay and three at either side of the corbel in the central bay. Each contains a richly mantled cartouche and is headed by a shell, or concha.

The entire frontispiece rises almost four feet into the parapet, or blind attic course, of the elevation. At that level it narrows to the width of its central bay, the transition being spanned by a pair of C-scrolls connecting the central attic motif of the frontispiece with the angled bases of baluster-shaped flambeaux aligned with the outer columns. The attic motif contains a central niche flanked by square panels and is framed by acanthus-based spiral floral-banded Corinthian colonnettes and the entablature they support. The colonnette capitals have inverted helices. The shell-headed semi-circular niche above the aforementioned corbel-supported elliptical shelf is framed by an architrave formed of compound quirked curves springing from fleuron-centered volutes and edged with foliate scrolls. The panels flanking the niche are about eight feet square. Each contains a circular niche with a bust framed in rope molding surrounded by scrolled foliation. The busts are said to represent (west) Ferdinand II of Aragon and (east) Isabella I of Castile and León, patroness of Columbus, but they wear ruffs, a form of collar that did not appear until the late sixteenth century, whereas Ferdinand died in 1516 and Isabella in 1504. The original elevation drawing indicates entirely different busts, perhaps intended to represent King Ferdinand and Queen Isabella, los Reyes Católicos.

The architrave of the frontispiece attic entablature continues the molding capping the rest of the elevation and breaks forward over the colonnettes and the central niche, where it rises to form a projecting scrolled pediment. The entablature frieze is ornamented by a pair of roundels containing swans and flanked by gryphons passant and rinceaux. The frieze and its cornice rise over three feet above the rest of the wall and are crowned by an elaborate cresting whose principal features are four tall baluster-shaped flambeaux and a central cartouche. The pair of flambeaux flanking the cartouche are taller than the outer pair and differ from them in design. The two pairs flank a froth of foliate scrolls that in turn flanks a pair of chess-pawn-shaped finials. The central

cartouche rests on a bovine head and bears an armorial pastiche surrounded by boldly-scaled foliate scrolls and crowned by an urn of pomegranates. The cresting elements conclude the extraordinarily elaborate frontispiece with a lively flourish, or visual coda, when viewed against the sky.

The terra-cotta facade conceals from pedestrian view a twenty-foot-high brick wall with ten plain pilasters that is set back thirty feet from the front plane behind a flat roof with a brick penthouse about ten feet high at its east end. The penthouse has a flat roof and large white terra-cotta quoins. Another thirty feet behind the plane of the pilastered brick wall, the brick gable of the main roof rises to an apex one-hundred-and-twenty-one-and-a-half feet above grade.

6. Windows: The fenestration of the frontispiece archway is arranged as a metal grid of two wide spandrels and a broad entablature supported by four slender mullions. Above the entablature, the arch itself embraces a plain metal grid of fifth-floor lights variously shaped to fit the complex arch. Two lights open inward: the rest are fixed. All other front windows have double-hung metal sash containing relatively large lights.

The archway is four windows wide, the outer windows being flanked by continuous attenuated metal mullions with Corinthian capitals and paneled scale-patterned shafts. The inner windows are paired, the plain paneled mullions between them remaining within the spandrel plane. The Corinthian mullions support the broad metal entablature, which has a simply molded architrave and a frieze divided into three panels by plain blocks above the mullions. The central panel contains a large-wreath-framed shield flanked by spiral balusters and S-shaped sea creatures slightly resembling stylized sea horses. The other two panels each contain two of the sea creatures and three spiral balusters. The denticulated cornice breaks forward and upward over the wreathed shield to form a voluted pediment. The cornice supports three baluster-shaped finials, two supported by C-scrolls and the taller central finial supported by quirked scrolls. The lowest (second-floor) windows of the frontispiece archway are a third taller than those above them, having two-over-four light sash, whereas the third and fourth-floor windows have two-over-two-light sash. The much smaller windows in the subsidiary

bays of the frontispiece have one-over-one-light sash. Their terra-cotta ornament has been described above. The window spandrels within the archway have two panels for each window width, and the central spandrels are paired, with a flat stile motif between them. All spandrel panels are embossed with scrollwork surrounding a plain central circle.

The windows of the east and west bays flanking the frontispiece are wider than the others, having three-over-three-light sash except on the second floor, where the windows are taller and have three-over-six-light sash. Correspondingly, the spandrels all have three panels instead of two per window width. In 1970, all metalwork was painted a deep brown.

7. Roof: The front section of the building has a thirty-foot-wide flat roof with a flat-roofed elevator penthouse at its east end. The roof is concealed by a terra-cotta parapet and coping. On the north, this section abuts a brick wall about twenty feet high with a small square vent from the projection room at its center. The upper courses form a low parapet with cement coping that conceals another thirty-foot-wide roof (concealed at the sides by stepped parapets) sloping gently upward to abut the brick south gable wall of the main roof. The gabled main roof slopes gently east and west and has three metal ventilators just west of its ninety-six-foot-long ridge. Over the stage, a thirty-foot-wide section slopes gently upward to abut the main roof north gable. There is a small elevator penthouse at the west end of the stage roof, which is concealed by parapets (stepped at the sides) with cement coping. All sections are covered with composition roofing.
8. Marquee and sign: The marquee nearly spans the facade, extending to within four feet of each corner, and projects over the sidewalk for nineteen feet. It is supported by eight turnbuckled rods fastened into the facade. The fascia is about six feet high at its lowest points and is divided into three panels corresponding to the main bays of the building behind it. The central panel is headed by a long, low segmental arch; the flanking panels are long rectangles. Four tabernacle motifs and a molded cornice interspersed with small disks that project partially upward define the panels. The tabernacle motifs are composed of Ionic herms supporting projecting voluted pediments that echo the form of the niche pediment of the frontispiece attic. Originally, ten flagpoles

were set behind the marquee cornice. The central panel originally contained a two-rank back-illuminated attraction board and, immediately below the arch, the words PUBLIX THEATRE. The flanking panels originally contained bulb-lit larger letters reading PICTURES over the theatre entrance and DANCING over the ballroom entrance.

The marquee has undergone far fewer alterations than most theatre marquees. By 1970 a tall bulb-bordered multirank back-lit attraction board surmounted by a neon-bordered bulb-lit sign reading CINERAMA in perspective simulating folded ribbon had been added to each short end of the marquee. A similar but more elongated CINERAMA sign had been placed in the central panel of the front, with THE INDIANA THEATRE spelled in small neon letters in the arch above it. Three dipped flagpoles extended over the arched top of the central panel. The original letters in the flanking panels had been removed or covered over with sheet metal painted white. The paint of the west panel was peeling in August 1970, and the east panel contained a painted sign advertising the Indiana Roof (ballroom) for conventions.

A sign nearly seventy feet high and almost nine feet wide projected at a right angle from near the west end of the facade until it was removed in 1958. It read INDIANA in five-and-one-half-foot-high bulb-lit letters. The sign widened slightly at its curved base and was topped by a bracketed hood molding that embraced its semicircular top and was crowned by a projecting voluted pediment with an acroterion at its crest. The rusted ends of the three beams that supported the sign are still in place.

C. Description of Interior:

1. Floor plans:

- a. Basement: The basement extends under the sidewalk for almost 20 feet beyond the building line. There are four main areas spanning the approximately 125-foot-wide building. Numerous square exposed concrete columns support concrete ceiling joists throughout all areas. The front area is over 40 feet wide and was used as a billiard room until 1958. The original plan indicates washrooms in the southeast corner, an office in the southwest corner, and stairways in the northeast and northwest corners. Beyond the billiard room, an area over 100 feet wide

contained bowling alleys until 1958. The original plan shows locker rooms in the northeast and northwest corners and seats raised on wooden platforms at the south end of the room. The billiard and bowling areas were altered for use as an exhibition hall in 1958. The next area, over 30 feet wide, contains an equipment room, a wedge-shaped circulating chamber, the orchestra pit, and, at the east end, the boiler room. The area under the stage is approximately 30 feet wide and contains a stairway at its southeast corner. Originally, a projection room and booth, a music room, and a leader's room were planned for the east end of the area. A revised plan eliminated the projection room and booth and provided a room marked "leader and music room," a larger room marked "orchestra," and a smaller room marked "organist."

- b. First floor: The front section spanning the building has an overall depth of about 34 feet. The west bay contains the theatre entrance lobby (over 30 feet wide) and, in the southwest corner, an exit stairway with a door opening to the front sidewalk. The door was originally concealed by a display panel and was later blocked. North of the stairway are a small check room entered from the theatre entrance lobby and an office entered from the first landing of the grand lobby west stairs. The theatre entrance lobby is entered through four sets of paired doors flanking the ticket booth and leads up a slightly sloping floor to an inner four sets of paired doors opening into the grand lobby. There is no other access to the theatre from the front of the building.

The middle bay contains a store nearly 40 feet wide entered only from the front. This space originally housed the Betsy Ross tea room and confectionery, but by 1970 a news store occupied the premises. The east bay was originally entirely occupied by the stair and elevator lobby of the Indiana Roof Ballroom and by a basement stairway in the southeast corner reached through a doorway facing west. The ballroom lobby was originally entered through two sets of paired doors west of the ticket booth and one set east of it. Ballroom stairs and two large (7-by-9-foot) elevators are at the east side of the lobby. The space was later subdivided, with the section west of the ticket booth partitioned off for commercial rental, leaving only one set of paired doors east of the booth as a lobby entrance. A tavern occupied the former west portion of the lobby in 1970.

Behind the front section of entrances and commercial spaces, the grand lobby, which is $22\frac{1}{2}$ feet wide, spans the building. There is an enclosed staircase at its west end, and a main stairway runs east and branches north and south, ending at the second floor. The grand lobby leads to the auditorium orchestra-level aisles through six sets of paired doors. There are two sets of paired exit doors in the grand lobby east wall.

At the orchestra level, the auditorium is approximately 105 feet deep from the curtain line to the slightly curved rear wall. Underneath the balcony, arcades supported on four two-foot-square freestanding piers at each side reduce the actual 122-foot width of the auditorium visually to 108 feet. (The arcades shelter the upper halves of the five-foot-wide east and west aisles.) Beginning in line with the ends of the convex balcony railing, about 30 feet from the proscenium wall and 12 feet from the outer walls, splayed inner walls run north, narrowing the auditorium to a 62-foot width at the proscenium wall. (The proscenium arch itself is 48 feet wide.) The two areas thus enclosed are in the shape of truncated triangles. Above the balcony, the full depth of the auditorium from the proscenium wall to the slightly curved sections of the rear wall flanking the projection booth is 130 feet.

The orchestra floor dips downward about eight feet toward the stage. There is an exit in the second arcade bay from the head of the east aisle and another, approached through an archway facing south at the north end of the arcade. Nine steps rise through the archway to a trapezoidal landing within the truncated pyramidal space at the front of the auditorium. At that point the exterior wall jogs inward at an angle to provide a sheltered space about 23 feet long for the last two flights of the exterior fire escape from the upper balcony. The paired doors of this exit face approximately northeast by east. Stairs from the front section of the balcony run parallel with the splayed inner wall and descend to the trapezoidal landing. Beyond them a pentagonal passage about ten feet wide leads to a door in the stage wall. The remainder of the truncated triangular space is occupied by a large trapezoidal vent shaft.

The west truncated pyramidal area is somewhat less complex in its internal arrangement. A passage beyond

the south-facing archway at the head of the aisle arcade leads to a flight of nine steps and a landing from which a north-facing set of paired exit doors opens into a small open court beside the west wall of the stage. Fire stairs from the sixth-floor ballroom descend to the end at the same landing. The rest of the triangular space is occupied by stairs from the front section of the balcony that are parallel with the inner wall, and by a trapezoidal storage space adjoining the proscenium wall.

As previously noted, the east and west aisles are sheltered behind arcades until they emerge and are canted to follow the splayed lines of the auditorium inner walls. They ended at the proscenium, where flights of six steps each flanking the orchestra pit led to the stage apron. There was a cross aisle in front of the orchestra pit. Aisle ends, steps, orchestra pit, and cross aisle were later concealed by the installation of the Cinerama screen. The main cross aisle does not run across the house. It is interrupted by the 33-row central block of seats, which are flanked by aisles running from front to rear. Intermediate aisles between those aisles and the east and west aisles end behind the first four rows of seats.

The west wall of the stage area is placed about 15 feet within the building line, leaving a jog for an open exit court, the southeast corner of which is occupied by a small elevator accessible from the court but not from the stage. (The elevator runs directly to the sixth-floor ballroom.) The east 15 feet or so of the stage area are partitioned off for stairs and an approximately 15-by-24-foot room marked "office" on the original plan. The stage wall jogs south about six feet at the stairs, which serve a ballroom exit as well as three tiers of dressing rooms. A passage at the north side of the stairs serves the stage door, which is also the northernmost exit in the east wall. Near the northeast corner of the stage, there is a wide scene door. The stage is just four inches short of being 30 feet deep. The 48-foot-wide proscenium is flanked by wings 23 feet wide at stage right and a bit over 21 feet wide at stage left, making a total stage length of over 92 feet. Corresponding to the jog at the dressing-room stairs, the west end of the stage wall also jogs south about six feet to form a pocket where the switch panel is placed. The original screen, which was only 15 feet long, was hung about eight feet behind the curtain line.

- c. Second floor: The front section above the entrances and commercial spaces contains a range of lounges and washrooms and the south mezzanine lounge, an area 14 feet wide and about 105 feet long overlooking the grand lobby through a number of varied openings. The southeast stairs ascending from the ballroom entrance lobby have no second-floor access, but the southwest stairs can be entered from the mezzanine lounge. Between the stairs, from west to east, are the men's lounge and washroom, the women's washroom and lounge, and a room called "Castilian Cosmetic Room" in the opening program and used as a checkroom by 1970. The two lounges and the cosmetic room are entered from the mezzanine lounge, and the washrooms are entered from their respective lounges. The cosmetic room is open to the women's lounge through a distylar arcade. Two telephone closets between the men's and women's lounge entrances, and a utility closet east of the cosmetic room also open off the mezzanine lounge. East of the mezzanine lounge and the utility closet are the two elevator shafts, which do not open at the second floor. At the west end, north of the southwest stairs, there is a storage room about ten feet square opening from the mezzanine lounge.

The grand lobby is fully two stories high, its upper portion an open well. Short east and west passages connect the south mezzanine lounge with a corresponding north mezzanine lounge, also 14 feet wide, that extends the full width of the building over the first arcade bay of the auditorium orchestra level. Thus the entire mezzanine area behind the front half of the balcony forms a kind of ambulatory surrounding the upper half of the grand lobby. The north mezzanine lounge, like its south counterpart, overlooks the grand lobby through a number of varied openings. The upper flights of the main stairs end at the east end of the south lounge and near the east end of the longer north mezzanine lounge. The east connecting passage runs behind the wall backing those flights and the landing from which they rise. East of the passage are enclosed stairs that begin there and ultimately rise to the southeast corner of the balcony. Under them is a closet entered at the southeast corner of the north lounge. The west passage overlooks the grand lobby through a colonnetted opening extending for its full length. Enclosed stairs to the southwest corner of the balcony rise west of the passage, beginning at its south end. The head of the west stairs from the lobby projects five steps into the north mezzanine lounge.

A central 28-foot-long vomitorium and east and west vomitoria about 38 feet long are ramped gently upward from the north mezzanine lounge to the lower cross aisle of the balcony. An ushers' room measuring about 13 by 27 feet under the mid-section of the balcony opens from the east vomitorium. All three vomitoria are five feet wide. Where the east vomitorium emerges to meet the lower cross aisle, there is an exit to the outside fire escape. There are plenum chambers for forced air above the balcony soffit and below the stepped middle and upper sections of balcony seating. Flights of eight steps flank the first three rows of balcony seats and descend from the lower cross aisle between parapets to south-facing archways opening into the enclosed truncated triangular spaces. At the east side, stairs to the first floor descend from a trapezoidal landing beyond the archway. Beyond the stairs are an inaccessible pentagonal space and the trapezoidal vent duct. At the west side, stairs to the first floor descend from a pentagonal landing beyond the archway. Fire stairs from the ballroom occupy the northwest corner, and the trapezoidal area remaining next to the stage wall is inaccessible.

The first three rows of balcony seating are wider than the others and are reached by six short stepped aisles from the lower cross aisle. They are railed off by a parapet from the cross aisle, forming a loge section behind the wide, slightly concave parapet fronting the balcony. The remaining balcony seating will be described later. At the east end of the stage, over the office, there are three dressing rooms, each with a single window, entered from a corridor with a small-windowed wash room at its north end. The corridor is entered from a landing of the fire stairs at the southeast corner of the stage that continue upward to the ballroom floor.

- d. Third floor: The southeast and southwest corners are occupied by stairways, both of which are accessible at this level. North of the southeast stairs are two elevator shafts and a lobby about 10½ by 20 feet into which the stairs and elevators open. North of the southwest stairs are two washrooms and a small passage. The rest of the front section above the south mezzanine lounge and its adjacent lounges and washrooms contains offices and a corridor. The corridor runs north of the offices and jogs toward its east

end to pass between two shorter offices, a pair of closets, and a northeast vault containing cabinets and a safe. From east to west, the original revised plan assigned the offices as follows: auditor (9 by 18 feet), general manager (14 by 18 feet), director's room (13½ by 23 feet), advertising and exploitation (13 by 23 feet), and an art room (25 by 41 feet) with both a projection booth (9 by 11 feet) and a projection room (11 by 22 feet) subtracted from its northwest area, leaving an L-shaped space. The measurements cited are approximate.

North of the corridor wall, the space under the upper part of the balcony is reached only from the balcony fire stairs in the southwest corner. A catwalk runs eastward to a central fan platform and thence is ramped to a fan platform next to the balcony southeast fire stairs, which are not accessible at this level. The middle section of balcony seating runs through the third-floor level but is unconnected with any of the spaces described here. At the front of the auditorium, the east truncated triangular space contains an organ chamber and the trapezoidal air duct. The corresponding west space contains an organ chamber and, in the northwest corner, ballroom fire stairs. The fire stairs in the southeast corner of the stage area open onto a single large dressing room (16 by 24 feet) with a small washroom in its northwest corner.

- e. Fourth floor: The front section over the offices and corridor was occupied by a checkroom serving the sixth-floor ballroom. This fourth-floor checkroom was later subdivided into a series of offices. The original plan indicates racks supporting 1834 hooks behind a counter stretching 95 feet. The east end of the area contains the southeast stairs and two elevator shafts, all of which open at this level and continue upward. The west end has southwest stairs that end at this level, a small washroom, and northwest stairs leading to the fifth floor.

Beyond the straight north wall of the checkroom (now offices), which has no openings, is the upper section of the balcony. The ends of the balcony rear wall are curved, forming small inaccessible east and west gores behind the wall. The center of the rear section of the balcony is occupied by the projection booth, a room which measures 12 by 27 feet, is entered through its

east wall, and has a small washroom in its southwest corner. Above the lower cross aisle, the balcony seating is divided into two sections by an upper cross aisle and has six stepped aisles. The main section contains 15 rows, the lower five interrupted at the ends and in the center by the parapeted vomitoria. The upper section has a maximum of ten rows, with nine at the sides and four in front of the projection booth. At the east end of the upper cross aisle, a vomitorium ramps downward to the balcony southeast stairs. An exit to the exterior fire escape opens from that vomitorium. At the west end of the cross aisle, a corresponding vomitorium leads to the balcony southwest stairs. The front of the auditorium at this level contains the upper parts of the organ chambers, the trapezoidal air duct (east), fire stairs from the ballroom (west), and an iron walkway to service lights above the proscenium arch. The dressing room plan at the east end of the stage is identical to that on the floor below.

- f. Fifth floor: The ballroom checkroom plan on this floor is almost identical with the original fourth-floor checkroom plan, even to the number of hooks (1834) indicated here. The only variation occurs at the west end, where the counter jogs to include additional checking space over the stairs in the southwest corner below. Stairs to the ballroom commence at the northwest corner of the area and ascend in three runs. At the east end, the elevators run to this level but do not continue to the sixth-floor ballroom. Beyond the north wall of the checkroom is the upper part of the projection booth, and a plenum chamber about 97 by 123 feet with seven catwalks connected by an eighth catwalk at their south ends for servicing lights in the suspended ceiling of the auditorium. Beyond that area is another plenum chamber 30 feet deep spanning the building and containing mechanical equipment. The ballroom west fire stairs are partitioned off from this area. The stage gridiron is at this level, and there are no dressing rooms. Fire stairs in the southeast corner of the stage area continue over a portion of the fifth-floor dressing room to the ballroom above.
- g. Sixth floor: The front section over the checkroom is occupied mainly by an 18-foot-high lounge measuring about 30 by 86 feet. The east end of the section contains the southeast stairs (which continue to the

penthouse over the elevator shafts), the elevator shafts (closed at this level), and the women's lounge, which measures 16 by 24 feet. The west end contains an office about 11 by 12 feet in the southwest corner, the stairs descending to the checkroom, and a 5-by-11-foot-room marked "refrig." on the original plan. The north wall of the lounge has six bays. From east to west, the first and fifth bays have 14-foot-wide archways, the second and fourth bays have 11-foot-wide archways, the third bay is blind, and the sixth bay contains the door to the men's lounge. Beyond the archways is the ballroom over the auditorium and stage.

The ballroom is 40 feet high at its center and spans the building. The dance floor is oval, measures 95 by 118 feet overall, and is six inches below the surrounding floor and peripheral ancillary spaces.

The floor itself cost more than \$100,000 and has few equals in the country. The surface is of maple ends, set in a circular design. Underneath, however, to provide resiliency and to prevent tiring of the dancers, is a composition of felt and rubber, laid on wooden sleepers over a concrete base.

(Indianapolis Star, September 1, 1927, p. 5)

The dance floor is surrounded by piers and wall segments containing air ducts, columns, and, at the north end, the 25-foot-wide stage, which is 19 feet deep. The piers, columns, and wall segments support a shallow oval balcony, or terrace, averaging about 12 feet wide and backed by sham architecture made of plaster. The balcony is continuous, except where it is interrupted by the space over the orchestra platform, or stage. Behind the balcony supports there is an open passage varying in width from 7½ feet to 12 feet, depending on the room taken up by ancillary spaces in the four corners of the ballroom area.

The southeast corner contains the 17-by-25-foot women's washroom, which is entered from the women's lounge. North of the washroom wall, open stairs ascend in three runs to the balcony. The southwest corner contains the 14½-by-26-foot men's lounge (entered from the ballroom lounge at the front of the building) and the 15-by-30-foot men's washroom, which narrows to nine feet at its north end. Open stairs in the angle where the rooms join ascend in two runs to the balcony.

The northeast corner originally contained a small (7 by 18 feet) kitchen, later considerably enlarged. A 26-foot-long counter and back bar were indicated between the kitchen and the stage. The enclosed northeast fire stairs just south of the kitchen terminated at the balcony level. The original plan indicates a tile floor throughout all but the southernmost 20 feet of the southeast corner area. An enclosed four-foot-wide passage runs behind the stage and continues in a quadrant past the women's dressing room, 12-by-14-foot musicians' room, and men's dressing room in the northwest corner to the elevator shaft that opens only at this level and from the outside court below. The enclosed northwest fire stairs ascend to the balcony.

2. Stairways: The enclosed southeast basement stairs to the former billiard room run east to a landing, west under the southeast stairs in the ballroom entrance lobby, north, and then west four steps to the basement level. This stairway is marked "marble" on the original plan. The enclosed southeast stairs (not connected with the basement stairs) project five steps into the ballroom entrance lobby, where they are flanked by a travertine parapet with a cast stone "newel" figure of a monkey. Above the second-floor level, the marble steps are supplanted by plain steel stairs running east and west in enclosed parallel flights of from eight to eleven steps between landings. This stairway ultimately ascends to the penthouse above the elevator shaft. The enclosed southwest fire stairs are steel. They descend north and then four steps east to the former basement billiard room and ascend to the fourth floor in north-and-south-running parallel flights of nine steps between landings. An open eight-foot-wide marble staircase from the fourth-floor former checkroom to the sixth-floor ballroom lounge runs seven steps west, five steps south, and four steps east between landings around a well.

The enclosed west stairs in the grand lobby are marble. They rise west two steps to a landing and thence north to the mezzanine lounge, where they project five steps flanked by a travertine parapet capped by a cast stone gryphon. At the third floor level, this staircase continues as steel stairs running north and south in parallel flights to landings until it reaches the southeast corner of the balcony. The main stairway in the grand lobby ascends 14 nearly nine-foot-wide freestanding steps to a

landing, whence about-five-foot-wide eight-step flights rise north and south to the second floor. (This staircase serves as much for show as for vertical circulation.) The carpeted black terrazzo steps are flanked by solid parapets of travertine with polished inner faces and outer faces ornamented by plaster pseudo step ends and applied widely-spaced ornate half-balusters painted gray. Gold-painted cast stone monopode gryphons form "newels" at the bases of the parapets. The broad flight to the landing is divided by a metal double railing supported on four stanchions in the form of spirally twisted colonnettes. The upper flights are supported on lateral eccentric arches. The lower flight has an enclosed base containing closets entered through north and south doors under the landing.

The enclosed east stairs from the mezzanine to the southeast corner of the balcony rise eastward five steps to a landing and thence north in a marble flight to the third-floor level. This stairway then continues north and south in parallel steel runs to landings until it attains the southeast corner of the balcony. Each set of eight carpeted steps flanking the balcony loge section and descending northward is concrete. The enclosed east stairs from the front of the balcony to the orchestra level are marble and descend northwest and southeast in parallel runs of six or seven steps to landings. The corresponding west marble stairs run northeast and southwest. The enclosed northwest steel fire stairs descend northwest six steps to a landing, then five steps west to a landing, and then seven steps south to the next level, winding around a small triangular well extending from the ballroom balcony level down to the theatre orchestra level. The enclosed east steel fire stairs ascend from the stage basement in east and west parallel runs of six or seven steps between landings to the fifth-floor level. There the west landing is extended north by a platform to a stairway rising in north-south parallel runs of eight steps between landings to the ballroom balcony level. The southeast stairs to the ballroom balcony run east seven steps to a landing, north nine steps to a second landing, and then four steps west to the balcony floor. The southwest stairs to the ballroom balcony run twelve steps south to a landing and thence eight steps east.

3. Decorative treatment of theatre-related spaces:

- a. Entrance lobby: The moderately sloping floor is travertine with bands of brown and green marble surrounding large recesses containing rubber mats. The polished travertine side walls are each articulated by three shallow arches, five of which are blind and contain elaborately designed bronze-framed display panels. The innermost arch of the west wall contains a fourteen-paneled door. The glazed sets of paired doors flanking the ticket booth, and the hinged glazed rectangular transoms above them, are ornamented by wooden turned spindle grilles. The ticket booth door has fourteen panels. The paired doors in the north wall are similar to the other grilled doors but lack transoms. The extremely elaborate molded plaster ceiling is designed as a complex pattern of interlocking banding and octagonal star coffering in the Mudejar manner with a central pendant in each coffer, the whole polychromed in red, green, blue, and gold. The ceiling is divided by two longitudinal beams supported at each end by corbels ornamented with molded owls and gryphons.
- b. Grand lobby: In early photographs, the floor appears to be light and dark terrazzo set in a tessellated pattern. By 1970, it was covered by a carpet of contemporary design laid in sewn-together strips. Short thick and rough lines of red and black on a green ground approximated the polychromy and antiquing glazes used in the room. The walls, from the approximately one-foot-high black base course to the mezzanine parapet level are polished travertine ashlar. Above the travertine, they are heavily textured plaster painted antique gold with touches of red and green.

The principal feature of the east wall is the large (about five by ten feet) painting of the Taj Mahal at Agra by Randolph La Salle Coats and its architectural enframing. These dominate the landing of the grand stairs. The painting (which seems a little incongruous for a "Spanish" setting) has an arched top and is flanked by spirally banded engaged Corinthianesque columns supporting pseudo-armorial blocks and a broken cornice above which is a shell-headed niche within a tabernacle frame flanked by complex scrolled consoles. This rich enframing

contains much floriated ornament, a high-relief head in each spandrel, and a crowned and mantled pseudo-armorial "Keystone" and terminates in elaborate finials. The tip of the central finial is about nineteen feet above the landing.

The first-floor zone of the opposite wall is recessed about eight feet beyond the plane of a wide segmental arch springing from ornamental corbels and supporting the opening into the west mezzanine passage. The decorative feature of the lower zone is a two-tiered green rockwood tile fountain set in a multi-colored tile semipentagonal basin set partially within a mirror-backed niche framed by a multifoil Moorish honeycomb arch centered on the wall. The rectangular opening above almost spans the wall and contains eight sets of laterally paired spiral colonnettes with compound superposed capitals supporting broad impost blocks with lateral cavettos filled by ornament in high relief. Six corbel blocks bearing grotesque heads project above the plain outer faces of the impost blocks. Above a narrow zone of textured plaster, an entablature spans the wall.

The entablature (which is omitted from the east wall) is composed of a frieze of floriated panels containing shields and fantastic beasts, and a boldly projecting elaborated egg-and-dart cornice capped by cresting. Two large pseudo-armorial polychromed shields interrupt the frieze and project below it. The cornice segments above them are flanked by grotesque-headed corbels supporting paired vertical beams. As the ceiling is a tri-planar vault, the beams divide the wall above the cornice into a central rectangle flanked by triangles. A large pseudo-armorial mantled shield ornaments the center of this uppermost zone.

The long side walls are similar to each other but by no means identical. They are each divided into seven bays, their central (fourth) bays being the most highly ornamented. The south wall central bay contains a leaded mirror over a tile dado within an arched frame below a rectangular mezzanine opening flanked by cast stone laterally paired freestanding and engaged spiral colonnettes supporting a lintel inscribed INDIANA between two shields. The railing

bears two high relief heads and is supported by two pairs of elongated brackets. Each bracket represents a pair of men, one on the shoulders of the other and supporting the railing.

This wall contains the two sets of paired doors from the entrance lobby, the westernmost pair being beyond the lateral archway supporting the west mezzanine passage. Each set has two compound-arched tympana supported at their joining by a single spiral colonnette and a corbel bearing a projecting cast stone sculpture of a kangaroo with a joey in her pouch. Wrought-iron grilles of differing sizes and patterns ornament the second, third, and fifth bays from the east end. At the mezzanine level, the easternmost bay contains a Moorish horseshoe archway at the head of the main stairs and an opening fronted by an elaborate wrought-iron semicircular grille of oriel form. The second, third, fifth, and sixth upper bays contain triple arcades, each with trefoil arches, two sets of laterally paired spiral colonnettes, and a parapet pierced by a pattern of small quatrefoils. The westernmost bay has a pair of compound-arched balustraded openings filled with turned wooden grillwork.

The north wall contains auditorium entrances in its first, third, fifth, and seventh bays. These have compound archways with animal-form impost blocks, and paired ten-paneled doors. The second and sixth first-floor bays have tall arched niches fronted by wrought-iron grilles and containing rectangular windows into the auditorium and their colorful tiled dados. The central (fourth) bay has a niche headed by a pair of trefoil arches "supported" by two slender engaged colonnettes and a flat central bracket. An ornamental wrought-iron grille partially masks the rectangular auditorium window and its multi-colored tile dado within the niche. Under the lateral arch supporting the west mezzanine passage, there is a drinking fountain in a tiled niche, and there are rectangular wrought-iron grilles at intervals along the wall.

Above, the central mezzanine opening is elaborately framed. It is headed by a compound arch and fronted by a balustrade. Cartouche-fronted plinths supported on gryphon-headed corbels flank the balustrade and support engaged Corinthianesque twisted

columns flanking the opening. The columns, like those at the stair landing, are flanked by bands of floriation. The spandrels of the arch are floriated, bear large shields, and are flanked by entablature blocks supporting large lidded-urn finials. Between the finials, a large shell-headed arch interrupts the entablature crowning the wall. In the east bay, the horseshoe archway at the head of the grand stairs is like the archway opposite, but opposite the wrought-iron "oriel" there is a rectangular opening with a flat ornamental canopy supported by flat brackets braced with wrought iron. The opening is filled with a heavy cast-stone lattice grille. The second, third, fifth, and sixth bays have triple-arched openings like those opposite them, and the seventh (westernmost) bay has a double-arched opening of the same design.

The entablatures of the north and south walls have the same frieze and cornice patterns as those of the west wall entablature. On each long wall, eight sets of shields and corbels like those on the west wall mark the seven bays and "support" the paired transverse beams of the tri-planar camp, or tent, ceiling. Within six of the seven ceiling bays, each plane is subdivided laterally by six deeply projecting joists crossed by a minor beam, making fourteen compartments. Each of the three planes of the central bay is subdivided by four lateral and three cross beams into twenty square coffers of elaborate star or cross relief patterns in the Mudejar manner. Each of the other bay compartments is ornamented with one of three randomly distributed polychromed patterns in green, red, and yellow on a dark brown ground.

The three large (about sixteen feet high and four feet across) wrought-iron, sheet metal, and glass chandeliers in the grand lobby are the most notable lighting fixtures in the theatre. They hang from the centers of the second, fourth, and sixth ceiling bays. Each has a large central octagonal lantern with an elaborately crested filigree top and an inverted pyramidal base surrounded by a delicate wrought-iron ring bearing six clusters of four electric candles apiece.

- c. Mezzanine: The east and west mezzanine passages are entered from the north and south lounges through wide compound-arch-headed openings trimmed in cast stone. Their walls and flat ceilings are of heavily textured plaster with egg-and-dart molding at their junctures. The inner faces of the west mezzanine passage colonnade impost blocks bear pseudo-armorial shields. The north and south mezzanine lounges have elliptical barrel-vaulted ceilings which meet the walls without any break. The heavily textured plaster of both the lounges and passages is painted a dull antique gold. The doors are ten-paneled, and there are ornate wrought-iron gates at the arched entrances of the men's lounge, women's lounge, and checkroom (formerly the "Castillian Cosmetic Room"). The inner sides of the walls opening onto the grand lobby have polychromed tile dadoes, and the soffits of the trefoil arches are stencilled. The mezzanine is lighted by a series of leaded glass and sheet metal octagonal, square, and star-shaped ceiling-hung lanterns. The original carpet, later replaced by one of contemporary design, had a pattern of octagons framed by lattices connecting circles. Both the grand lobby and the mezzanine lounges are notable for their use of decorative Spanish tile, for Majolica urns in wrought-iron stands, and for their collection of Spanish furniture.

The women's lounge has gray-painted stippled plaster walls and a ceiling with exposed concrete joists. The lounge opens to the check room (former cosmetic room) through a triple arcade supported by a pair of cast stone Corinthianesque spiral columns. The arches contain light and open wrought-iron grillwork. The walls of the former cosmetic room bear series of small gilt-bracket-supported marble shelves above which are alternating shield-shaped, octagonal, and oval mirrors, each lighted by a single bulb in a downward-curving fixture. Originally, these fixtures had shades of glass-beaded fringe. Overhead lighting is provided by two leaded glass and pierced metal octagonal hanging lanterns in the lounge and one in the cosmetic room (now check room).

The men's lounge, or smoking room, has gray-painted plaster walls textured in a rotary pattern. The white ceiling has exposed concrete joists. The floor and the floor of the adjacent men's washroom are set with red ceramic tile about five inches square randomly interspersed with bits of the decorative tile used elsewhere in the building.

- d. Auditorium: From the balcony edge to the rear of the house, the treatment of the auditorium walls is relatively simple. The heavily textured side walls under the balcony, as previously noted, are each fronted by a five-bayed pier-supported arcade (also heavily textured) with compound arches. Each pier has a polychromed shield on its outer face at the springing line of the arches. The walls in the first, third, and fifth bays have trefoil-arched cast-stone-trimmed aediculae about five feet high sheltering lights. The three rectangular windows in the rear wall have ornamental kalomein (extruded metal) frames. The balcony soffit is divided into thirteen varying sections by beams supporting joists with heavily textured plaster between them. The larger sections are framed by deep lighting coves edged with ornamental pierced plaster. Most of the seating was removed from under the balcony when the freestanding projection booth was installed there for Cinerama in 1960.

Above the balcony, the side and rear walls are of heavily textured plaster painted antique gold. The side walls each have three randomly placed "windows" framed in cast plaster. The ones nearest the front and the middle ones, the latter in the form of a pair of arch-headed windows separated by a spiral colonnette, are grille-fronted and relatively large. The ones nearest the rear are like the trefoil-arched aediculae mentioned above. All contained lights. The side wall exits are flanked by plaster or cast stone quoins. The projection booth that breaks forward from the rear wall was fully equipped but no longer used in 1970. The north exits from the balcony are set below Mudejar compound arches in walls of imitation ashlar crowned by elaborate crested entablature returns. The flat outer face of the slightly concave balcony parapet is ornamented by a series of cartouches superposed on elaborate foliation surrounding 33 circular openings containing stage flood lights.

The auditorium ceiling is entirely flat and level except for a transverse section about 20 feet wide at the rear of the house that is some nine feet higher than the rest. The transition is made by a cove that arches upward from a light trough above a transverse beam "supported" by brackets bearing shields flanked by grotesque beasts. The heavily textured plaster of the main ceiling is painted antique gold and is ornamented by randomly spaced serpentine bands of foliation

spanning the auditorium. Seven transverse rows of two-foot-wide octagonal basket-like pierced plaster lighting fixtures alternate with six transverse rows containing both lighting fixtures and, alternating with them, four-foot-wide octagonal ventilator grilles. The lights are so located that they can be seen as placed in either transverse or diagonal rows. They are set directly against the ceiling, and the ventilator grilles are cast in three different patterns.

The Spanish motif of the theatre's interior reaches its lavish culmination in the almost overwhelming elaboration of the proscenium wall and the organ grille enframements, all fully equal in complexity to the frontispiece of the facade. The splayed walls flanking the proscenium wall and containing the organ grilles return to the full width of the auditorium at the edge of the balcony. The corners formed by the returns are marked by spiral vertical moldings. The splayed walls and their returns are finished in plaster imitating travertine ashlar to a height of about 33 feet. The "ashlar" is terminated by a four-foot-high entablature crowned by an open back-lighted two-and-a-half-foot-high cresting of alternating mantled shields and foliate scrolls between baluster finials. The entablature itself has an enriched architrave and cornice and a frieze of floriated scrolls and small shields. Behind and above the cresting, the splayed walls rise an additional 16 feet to a small ceiling cornice with a shield-ornamented architrave below a lipped cove. These uppermost wall sections are ornamented by a diaper pattern in low relief composed of two alternating designs polychromed in green and gold with touches of red. Above the returned walls, there are heavily textured plaster ceiling arches curving toward the rear.

Each of the two identical organ grilles is set in a round-headed archway framed by a frontispiece whose decoration covers every surface and contrasts strikingly with the simplicity of the "ashlar" surfaces that flank it and set it off. The frontispieces are over 20 feet wide and have topmost finials that reach to the ceiling. Each frontispiece is set on a podium that breaks forward in three semioctagons to support flanking engaged columns and a central lidded urn. Each podium has a plain lower zone spanning the wall and a console-flanked upper zone with a

plethora of scrolled foliate motifs, cornucopiae, balusters, putti, and three cartouches, two pseudo-armorial ones fronting the podium sections under the columns, and a strapwork example, garlanded with rope and bearing a plumed helmet above a bat, fronting the support for the central urn. The initials of the sculptor Joseph Willenborg appear at the base of the central cartouche. The two urns stand about six feet high, are shallow ellipses in plan, and are composed of complex pierced scrollwork lighted from within. Their lids bear large finials and rest on deep rims, each banded by dragons and studded with three grotesque masks. Each urn is "supported" by four dachshunds bracing their hind feet against its base.

The shafts of the engaged columns, filigreed by broad zones of plateresque arabesques separated by bandings of various patterns, rise more than 22 feet to support octagonal Corinthianesque capitals and cartouche-faced blocks that break forward from the rest of the entablature. Above the entablature blocks, large baluster-form finials set on angled plinths flank a triumphal arch motif. The central arch and two lower subsidiary arches of the motif are filled with scrolled grillwork before which stand statues of armor-clad men on plinths. Four pilasters, ornamented with panels of ribboned fruit and flowers, support entablature motifs at either side of the central arch. These "entablature" segments have cartouches over each pilaster, and friezes, each with a strapwork shield bearing a head. Between the triumphal arch motif and the finials above the columns are console-topped foliate panels, each with a heraldic beast supporting a pseudo-armorial shield. The triumphal arch motif supports a pair of baluster finials on plinths flanking a flower-mantled broken scroll pediment supporting a concave-grilled roundel about five feet in diameter containing a large male bust. The outer rim of the roundel is ornamented by three protuberances, the uppermost of which is in the form of a finial that touches the ceiling.

Between the flanking columns, a narrow concave set of vertical moldings supports the round arch sheltering the organ grille. Each of the arch spandrels contains a bead-and-reel-bordered roundel within which is a male bust in high relief, the remaining

space of the spandrel being filled with foliate scrolls. The outer edges of the columns are bordered by vertical bands of floriated foliation, making the transition to the plain "ashlar" of the flanking sections of wall. The grille within the archway is divided vertically below the springing of the arch into three sections, the center being twice the width of the other two, by extremely slender sixteen-foot-high colonnettes, each composed of three sections (banded, spiral, and banded outer colonnettes and spiral, banded, and spiral inner colonnettes). Between the colonnettes, the grille is composed of three tiers of closely spaced spirally twisted wrought iron bars headed by a set of four tightly scrolled rectangular panels containing male heads in roundels. The colonnettes support a crested entablature with a shield and rinceau frieze. The cresting is composed of gryphon-supported shields over the side sections and a central drapery-festooned crowned shield, all supported by finials above the colonnettes. Behind and above the cresting, the tympanum is filled with richly scrolled radial grillwork.

The proscenium enframingent, virtually filling the north wall of the auditorium, is the most elaborate ornamental composition in the theatre. The upper portion may have been derived from Louis Christian Mullgardt's Court of the Ages at the Panama-Pacific International Exposition of 1915 in San Francisco. (SEE Robert J. Clark, "Louis Christian Mullgardt and the Court of the Ages," Journal of the Society of Architectural Historians, Vol. XXI, No. 4, December 1962, pp. 171-178.) At least there is evidence that periodicals illustrating the exposition, e.g., Pacific Coast Architect and Architectural Digest (California architecture), were in Rubush and Hunter's office. (Letter dated July 28, 1978 from Tislow, Hunter & Associates, Inc. in HABS files.)

The proscenium opening is spanned by a wide arch composed of compound curves, its splayed soffit of trapezoidal quirked filigreed arabesque panels giving an effect of perspective depth. A female grotesque serves in lieu of a keystone and forms the base of a semicircular shelf, or bracket. The splayed reveals of the opening, narrower than the soffit, are each composed of two tiers of grilles above a shield-faced plinth, all three levels being flanked by elaborately ornamented superposed colonnettes. The

jambs beyond the splayed reveals have superposed rectangular panels of conventional bas relief ornament. Above stage-floor-high plain podia, the spur walls flanking the proscenium opening contain three tiers of colonnette-flanked paired niches, each sheltering an armored male statue about four feet high. The statues are cast in four different patterns, each repeated thrice to fill the total of twelve niches. The first tier is set above a base course of paired strapwork cartouches flanked by spiral colonnettes. Each statue stands on a low corbelled plinth and is backed by back-lighted grillwork whose perforations more nearly resemble botonée crosses than the quatrefoils indicated on the original plans. The first-tier colonnettes are embossed, the second tier combines two baluster-form colonnettes with a spiral one, and the third-tier colonnettes are all spirally twisted, the central one in a direction opposite to the other two. After the installation of the wide Cinerama screen in 1960, these side decorations were invisible from the auditorium. They were intact behind the screen in 1970.

Entablature segments that continue the entablatures of the splayed walls containing the organ grilles break forward over the superposed colonnettes to support six complex baluster-form finials more than five feet tall. The two frieze panels of each entablature segment contain heads in concave back-lit roundels, and the finials flank openwork cresting. The cresting above both the proscenium opening and the ornamental surfaces of the spur walls is freestanding and back-lit, separated by a narrow catwalk (for relamping access) from the sixteen-foot-high upper portion of the actual wall, which repeats the polychromed pattern of the corresponding portions of the splayed walls. The corners are marked by vertical spiral moldings.

Between the sixteen-foot-wide central motif of the proscenium arch cresting, whose apex reaches the ceiling, and the crested spur wall entablature segments, there is a plethora of complex decorative elements. At each side there is an intermediate motif over five feet wide flanked by tall candelabrum-based baluster finials. Three male statues in sixteenth-century costume stand on low plinths within grille-fronted cartouche-headed niches separated by very slender spiral colonnettes. Above

the niches, the motif crests in a large rope-bordered roundel containing a spread-winged beak-faced grotesque and supporting a lidded vasiform finial. Between the crested spur wall entablatures and the five-foot-wide intermediate motifs, the ornament at each side is composed of a crested cartouche adjoining the entablature; a tall complex candelabrum-based baluster finial; and a pair of shields on perforated scrolled bases set within crested niches and separated by a spiral colonnette with a female bust for a capital, above which is a lidded vasiform finial. Below all this ornament, the architrave of the spur wall entablature continues toward the center, marking the upper limit of a small spandrel ornamented by small scrolled shields and a console bracket. Between the intermediate and central motifs, there is a pair of crested sets of three superposed shields divided by a candelabrum-based urn finial.

The central motif is flanked by tall baluster-form finials. A semicircular concave grille of about seven-foot radius with a foliate lunette, radial mid-section, and wide enriched rim forms the base of the motif. The aforementioned semicircular shelf, or bracket, above the "keystone" of the proscenium arch supports a tall spiral finial in front of the grille. The grille is surmounted by a central corbel supporting a bust and by a row of four pseudo-armorial shields flanked by the tall bases of vasiform finials. Between those bases and the finials flanking the entire motif, there are floriated scrolls on which are seated outward-facing gryphons. The crowning elements of the entire motif are a scrolled broken pediment behind which rises a rope-molding-encircled concave grille mantled by cornucopiae. On an octagonal base in front of the grille there stands a male bust, possibly representing Columbus.

The console of the Barton organ was ornamented in a manner consonant with the Spanish motif of the auditorium. Foliate scrolls, pseudo-armorial cartouches, turned spindlework, and a cresting of shields and turned finials were among the decorations applied to the console, which was at the left of the orchestra pit.

The textile valance within the proscenium opening appears to have been very dark maroon velvet with a

linear and conventionalized floral border embroidered in reflecting silver. The asbestos drop curtain was painted so as to appear partly folded but was in fact perfectly flat. There were three panels painted within geometric borders. The left and right-hand panels had oval-framed inward-facing crowned rampant lions supporting shields, and the central panel had a schematized version of the Indiana State Seal.

NOTE: The decorative work described above was partially destroyed and entirely concealed from public view in 1979, when the balcony was removed and the floor inserted to make two auditoria in the space formerly occupied by one. This conversion, for use by the Indiana Repertory Theatre, is planned for completion in 1980. The other interior spaces of the former Indiana Theatre, and the ballroom areas, are to be preserved.

4. Decorative treatment of ballroom-related spaces:

- a. Entrance lobby: Before it was subdivided, as described above, the ballroom entrance lobby was the same size as the theatre entrance lobby at the other end of the front. The west elevation, now enclosed within a store, had three bays within the entrance wall, two containing ornamental bronze-framed glazed display panels. The lower half of the central bay was spanned by a wrought iron grille. The reveal outside the entrance wall also had a display panel. The opposite (east) elevation contains two elevator entrances and the stairway. At the base of the stairway parapet, the "newel" figure is a seated hunched over decidedly dejected-looking gilded monkey. The entrance (south) elevation was originally like that of the theatre entrance lobby, except that the easternmost bay was blind and partially masked by the parapet flanking the lower five steps of the stairway. The north elevation originally had a central display panel flanked by two wrought iron grilles about six feet high. The walls are finished in polished travertine above a low marble base, and the openings and shallow niches are framed in cast stone quoins supporting low segmental arches. The marble-bordered floor had four large inset rubber mats. Unlike that of the theatre entrance lobby, the floor is flat. The elaborate polychromed plaster ceiling had a row of Mudéjar star-shaped panels at its east and west ends and a beamed central section.

NOTE: This description is based on sheet #17 of the original plans. The actual details may have been altered in some instances.

- b. Checkrooms: Originally, the fourth and fifth-floor checkrooms were virtually identical. The fourth-floor checkroom was later remodeled as a series of offices. The fifth-floor checkroom walls are of stippled plaster. By 1970 they were painted cream, not the color originally used. The floor is of red tile with random inserts of ornamental tile fragments, a device also used for the men's room floor in the theatre. The ceiling is of exposed concrete joists, painted dark brown in imitation of wood and decorated with polychromed stenciling. A checking counter with a grille of turned pecky cypress ballusters, its top rail supporting a series of small lanterns, runs the length of the room. The stairway at the west end of the room leads to the ballroom lobby above and has marble treads with multi-colored ornamental tile risers. The east wall contains the doors of the two elevators, which end their ascent at this level.
- c. Ballroom lobby: The ballroom lobby walls are finished in stippled plaster painted cream in 1970. The floor is red tile with random inserts of decorative tile fragments. The ceiling has exposed plaster-corbel-"supported" concrete beams spanning the room and carrying groups of ten joists each that run east-west. These elements are painted to resemble wood and ornamented by polychromed stencilling. A simple grille, a plaster shield, and the baroque frame of an exit sign above the plain arched entrance from the northeast stairs are the only ornaments of the east wall, except that each of the paired doors to the women's lounge has an eighteen-inch-square turned wooden grille below two upper panels. The opposite (west) wall is designed as a triple arcade with a central entrance from the stairs, a wrought-iron-railed archway into the stairwell, and an archway containing a pecky cypress partition and door to the southwest office.

The south wall displays the principal ornament of the room, a shallow shell-headed plaster niche about eight feet wide with spandrel roundels containing busts in low relief, and a polychromed scroll-supported shield for a crowning motif. The niche

is over a twenty-six-foot-long fixed wooden bench supported by turned wooden balusters and flanked by six-by-seven-foot turned wooden spindlework grilles. A small simple wrought iron arched grille and one randomly inserted tile are the only other ornaments of this wall below the corbels "supporting" the ceiling beams. The north wall is penetrated by the ballroom entrances, headed by four wide compound arches of quirked and voluted elements supported by pilasters and square shield-headed piers. A fifth compound arch at the west end forms a broad shallow niche containing the door to the men's lounge. Two four-by-three-foot wooden spindle grilles near the ceiling, a three-by-eight-foot floor-level grille between the arches, and a plaster shield near the ceiling above it, are together with the ceiling-beam corbels, the other ornaments of this wall.

NOTE: This description is based on the original elevations of this room. The walls and floor finishes of the men's lounge are similar to those in the lobby. The women's lounge, with its small ornamental cosmetic shelves and mirrors, is decorated in a fashion identical to the women's lounge in the theatre.

- d. Ballroom: The oval dance floor, measuring 95 by 118 feet, is maple, laid in a concentric elliptical pattern so that dancers would not glide across the grain as they circled the floor. The raised floor of the peripheral promenade is carpeted, except for the kitchen quadrant, which is tiled. The walls of the ballroom resemble the exteriors of two-storied buildings surrounding a plaza, recalling a popular song of the period titled "In a Little Spanish Town." A contemporary newspaper described the ballroom as follows:

Around the large, specially constructed oval floor in the center is a replica of a "little Spanish town," providing secluded lounges and resting rooms in the form of patios, loggias, miniature Spanish houses with tiled roofs and floors, with vine-and-flower-covered walls, grilled windows, niches with playing fountains. Above are balconies, brightened by brilliant Spanish shawls. (Indianapolis Star, September 1, 1927, p. 5)

The surface materials of this sham architecture are textured and molded plaster, pecky cypress, and wrought iron. At the north end there is a stage for musicians. The stage is flanked by a pair of towers, the west one round and the east one square, with small windows in their first stories and large arched openings onto small balconies above. The west tower is capped by a low conical roof of plaster imitating tile, and the east tower is crowned by a tabernacle niche flanked by scrolls and finials. The proscenium opening between the towers was originally framed by a low segmental arch supporting a "tile"-roofed low zone of walling. A large semicircular canopy now projects beyond the proscenium, its fascia painted with trompe l'oeil panels and a central cartouche. A gathered satin-finished curtain hangs in swags from the canopy.

Around the perimeter of the dance floor, textured plaster piers and cast spiral columns support segmental, round, and ogee arches and flat pecky cypress lintels. Between several of the openings there are short sections of wall with iron-grilled windows and air vents fronted by turned wooden grilles. Behind these supports is the promenade, above which is the balcony-level deck protected by a simple wrought-iron railing. At the rear of the deck, the sham architecture against the outer walls imitates upper-story house fronts with a variety of simple windows, some grilled, and doors, below overhanging "tiled" roofs of plaster. The northeast, northwest, southeast, and southwest quadrants of the deck are enclosed by pavillions, the northwest and southeast ones being identical constructions resembling wooden balconies with tile roofs supported by turned wooden posts. The northeast and southwest pavillions are also identical, having concealed roofs behind scrolled parapets above openings of modified Palladian type with turned posts supporting the central arch.

The ballroom ceiling is an elliptical dome of low profile that rises to forty feet above the center of the floor. It is unornamented plaster painted dark blue and studded with miniature electric "stars." Originally, four projectors added verisimilitude to the "atmospheric" effect by projecting moving clouds across the ceiling. A contemporary news account described the ballroom lighting effects as follows:

HUNDREDS OF LIGHTS: From the tops of the many little buildings, hundreds of high-powered electric lamps will send beams and cross-beams about the room. The large number is required to reproduce the soft and romantic evening of the tropics, a trick involving many lights, each toned /sic!/ low to make the lighting uniform instead of streaked. (Indianapolis News, September 1, 1927, p. 15)

5. Air conditioning: "Carbondale" Air Conditioning, with air cooled by a fine spray of water fed directly onto a carbon-dioxide coil was installed by Freyn Brothers of Indianapolis. One newspaper account stated:

There will be a breath of sea breeze provided by a special ventilating system; in summer passing from the outside over iced salt water, in the winter heated to a proper warmth. This device is capable of making a complete change of air each thirty seconds. (Indianapolis Star, September 1, 1927, p. 5)

The sea breeze was illusion. President Grear of the still operating Freyn Brothers firm attests that no salt water was used. The following passages are more factual than the one just quoted:

The water for the air conditioning came from wells below the building. As more and more neighboring buildings installed air conditioning, the wells had to be dug deeper and deeper. Finally, we ran out of well water and had to use city water." (Norm Shortridge, "The Indiana Theatre - Proud Past, Uncertain Future," Indianapolis Magazine, September 1975, p. 21)

Many of the ornamental apertures in these /ballroom/ house fronts will be openings of the gigantic ventilating plant which will send gentle and unfelt currents of a delightfully tempered air into the room, keeping the dancers always in a stimulating temperature, said to resemble nights by the sea In summer it will be cooled and in winter warmed to the exact degree registered by thermometers in Madrid, where Rubush and Hunter, the architects, last year perfected the plans for this ballroom. (Indianapolis News, September 1, 1927, p. 15)

It may be noted that the reference to the architects' presence in Madrid, like the claim about the "exact degree registered" should be taken with some skepticism. Although the Indianapolis Star also mentions a trip by Rubush and Hunter to Madrid "where they went to get first-hand knowledge of Spanish architectural features incorporated in the ballroom," the firm's office records contain no mention of any such trip.

D. Site and Surroundings:

1. Orientation and general setting: The Indiana Theatre faces south on a major downtown Indianapolis commercial thoroughfare. It stands on a block bounded on the east by South Illinois Street, on the south by West Washington Street, on the west by South Capitol Street, and on the north by West Market Street. The block is subdivided by Muskingum Street, an alley running along the east side of the theatre, and by Court Street, a service road bordering the north side of the theatre. The theatre stands only a half block away from the Illinois State Capitol. William H. Block's Department Store is directly behind the theatre, across Court Street, and the new Regency-Hyatt Hotel stands opposite the theatre across West Washington Street. After the demolition of the large Claypool Hotel across Muskingum Street from the theatre in 1970, the Indiana Theatre was the only major building in its block.
2. Sidewalk: The concrete sidewalk in front of the building has inset diaper patterns of red brick, the diamond-shaped panels having cruciform central ornaments in brick.

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1970

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and

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1979

PART III. PROJECT INFORMATION

This Indiana Theatre documentation, prepared as part of a Historic American Buildings Survey project to record representative examples of theatre design in the United States during the first third of the 20th century, was begun under James C. Massey, former HABS Chief, and completed under the general direction of Dr. John Poppeliers, Chief of the Historic American Buildings Survey since 1972. Photographs are by Jack E. Boucher, HABS Photographer, or archivally prepared by him from historic photographs by Voorhis and by Bretzman, both of Indianapolis. Additional original photographs by the Indianapolis Engraving Company were supplied by the William P. Jungclaus Company, contractor for the Indiana Theatre, and were archivally prepared by the HABS office. This documentation includes an extensive amount of material from research conducted by the HABS office in 1976 and 1979.